

# THE MUSICAL MAGAZINE.

---

VOL. II.

NEW-YORK, AUGUST, 1836.

No. 4.

---

## PRACTICAL.

### VOCAL EXECUTION.

**EXPRESSION.** It remains under this topic, to speak of punctuation. The rhetorical rules of punctuation are not so well settled at the present day, as they might be. Among the new volumes that are daily coming before the public, an endless diversity of method is discoverable. Every printer seems to have a system of his own, which nobody else follows or understands. But in the midst of this diversity, all will insist on the importance of punctuation. Paragraphs and stanzas, and sentences, and phrases, however various in their arrangement or designation, are just as important at the present moment, as they ever were; and we are no nearer dispensing with periods, and colons, and semicolons, and commas, and dashes, and exclamations, and interrogations, than we were when such marks were more under the government of established rules. Perhaps the looseness of style, which prevails in the hasty productions of modern times, has been the chief cause of derangement in the art of punctuation. Certain it is, we need the art as much as ever, and shall continue to need it, as long as the English language continues to be read or spoken.

The public speaker must always have his cadences, and his breathing places, as much as his accents and his emphases. And they are quite as important to the vocalist, as to the orator. The nature of language renders them indispensable, and they are demanded at once by the ear of the listener and the voice of the speaker or singer. The general inattention to this subject among singers, therefore, ought no longer to be tolerated. The vocal art does not consist in destroying language, but in enforcing it. That there are some examples of unsuccessful effort in reference to the claims of punctuation, is readily admitted. Men from whose abundant labors in this department, better results might have been

anticipated; have mistaken the principles by which they should have been governed, and thus done much to prejudice the public mind against the whole subject. But this only proves the importance of establishing right principles in theory and practice.

In an early allusion to this subject under the head of *TIME* (see vol. 1. page 76,) we mentioned as a *GENERAL RULE* in church music, that "the scanning of the poetry and the rhythm of the music are not to be violated." Against this rule there will of course be exceptions: but the rule itself should never be forgotten or set aside for slight causes.

Chanting as now performed in the Episcopal churches is a thing by itself. Here there is no poetry to be scanned, and no regular rhythm, except at the cadences, to be observed or violated. The same is true of unmeasured recitative, in anthems and Oratorios. Yet even here there are bounds of some kind which ought not to be surpassed: and there is an evident tendency in the style of the accomplished vocalist towards the principles of regularity. Even speech, under the influence of oratory, has its laws of time and measure which the elocutionist observes and inculcates.

The plainest specimens of metrical psalmody, from the slowness of their movement, afford abundant opportunities for observing the punctuation of the language. Any thing more is seldom required, than the occasional shortening of a note or suspension of the movement between the sections of the music or lines of the poetry. A few individual lines occur in our hymn books which may require something more: such as the following:

1. "He died! the heav'ns in mourning stood;"
2. "'Tis done: the great transaction's past;"
3. "'Tis finished! so the Saviour cried:"
4. "The Lord is come! The heav'ns proclaim  
His birth; the nations learn his name."

The first of the above quotations furnishes a two fold reason for a special pause. Without it the words "*he dies*," would signify *he "colors;"* and aside from this verbal mistake, the deep solemnity of the sentiment would be lost. The second quotation, in a very solemn tune would only require a minim to be exchanged for a crotchet, and a crotchet rest at the word *done*, without any suspension of the reckoning in time. In a quick tune, however, a marked interruption of the rhythm

would seem to be demanded. The third quotation, requires a special pause, as indispensable to the deep pathos of the sentiment: but as each of the stanzas of that hymn has the same commencement, the music for it ought to be arranged with a regular pause, in some such manner as in the tune Munich. See the old copy, which in *this respect* is far preferable to the ones now circulating in the Eastern Collections. The fourth and last of the above quotations furnishes a case of greater difficulty. The movement ought to be quick and rhythmical, and yet special pauses, such as would interfere with regular time, seem indispensable to the sense. The lines in this respect are unhappily constructed, particularly the latter one. If any common tune is applied to them, it will be impossible to have a satisfactory adaptation. Either the words or the music or both must suffer. Such another instance, perhaps does not often occur in our modern psalm books. Sternhold and Hopkins has a worse one which has often been quoted:

"The Lord shall come; and he shall not  
Keep silence, but speak out."

Only let a pause of the ordinary sort\* be made between the two lines and each of them by this separation, will present us with a flat contradiction: thus:

"The Lord shall come; and he shall not" come:  
"Keep silence, but speak out."

Just as if one could come without coming, and keep silence at the instant of speaking.

From this last quotation it is obvious to perceive that rests though written in a psalm tune, must sometimes be omitted. The old slow tunes readily admit of this species of license, as well as that of occasionally inserting rests between the lines where the composer has furnished none. This is a license of much importance, and the vocalist should freely avail himself of it whenever the sense requires it. In well written lyric poetry, pauses frequently occur at the end of lines; and one of prominent importance is generally found in the middle or towards the end of a stanza. The music generally provides for such pauses as these. In some cases, comparatively few, this pause will be found out of place; when an accommodation must some how be made between the music and the words.

\* Such for instance as occurs in St. Ann's.

Sometimes also the sense is not complete at the close of a stanza, in which case, the next stanza should almost immediately follow :

“ But if your ears refuse  
The language of his grace,  
And hearts grow hard like stubborn Jews  
That unbelieving race,

The Lord in vengeance drest  
Will lift his hand and swear  
You that despise &c.

Here the connection between the two stanzas is so close, as to admit only of a short pause. Examples of the opposite character might be adduced, but they are less important, and of less frequent occurrence.

Pauses of less magnitude than those we have been considering are easily observed without any interruption of the regular time. Almost any musical note when the sense requires it, may be shortened in favor of a succeeding pause, while the time of the movement is regularly sustained. This is a principle constantly to be applied to devotional music: nor is it difficult of application. The power of language and of sentiment should be duly kept in mind, as in the exercise of reading. The smallest pauses are worthy of notice; and momentary pauses should often be observed when none are marked. We will only add under this head that the observation of pauses should not be so mechanical as to give roughness to the music. The song and the language should flow onward apparently with ease.

---

### TATE AND BRADY'S VERSION OF THE PSALMS.

IN speaking of Watts's version of the Psalms in some of our former numbers, we had occasion to insist on the necessity of removing those blemishes from his poetry which, for these hundred years past amid the progress of language, have been continually becoming more obvious. This idea has to the mind of some very conscientious persons rather savored of heresy. To alter Watts, is in their view, too much like un-

dertaking to mend the bible. Watts is too nearly perfect to be allowed to have any considerable blemishes: and every manual of psalmody must by all means preserve him entire and without alteration. The impropriety of this position has been fully shown: and could the persons who thus dissent from us, have the advantage of reading this excellent author in the original, they would perceive that after all, a full restoration of his own phraseology would spoil many a fine passage which they now admire, imagining it to read just as he left it.

But if Watts's poetry a hundred years old, requires revision, what shall be said of that which is still older? Tate and Brady's version is still retained by many excellent Christians with much uniformity as to the reading: and even the more learned men of a sister denomination seem always to have preferred that version to Watts's. However as hymns are now gradually taking the precedence of the metrical psalms contained in their manual it seems probable that the favorite old version will one day be set aside. A few extracts may perhaps be of use to the general cause. Our first quotations are from Psalm 65:

8 "Thou Lord dost barb'rous lands dismay,  
When they thy dreadful tokens view;  
With joy they see the night and day,  
Each other's track by turns pursue.

If any one wishes to know the meaning of this passage, his shortest way is to consult the psalmist, as the original writer; but again, speaking of the rain descending in showers:

10 "On rising ridges down it pours,  
And every furrowed valley fills;  
Thou mak'st them soft with gentle showers  
In which a blest increase distills."

To say nothing as to the roughness of such language: some of the showers of the English poet seems rather monstrous;

11. 4th line. "The fruitful clouds drop fatness down.

12 "They drop on barren forests, changed,  
By them to pastures fresh and green;  
The hills about in order ranged,  
In beauteous robes of joy are seen.

- 13 "Large flocks with fleecy wool adorn  
The cheerful downs; the valleys bring  
A plenteous crop of full ear'd corn,  
And seem for joy to shout and sing."

Now according to the venerated poet, the clouds it should seem, have the faculty of clearing up land, and converting forests into pastures. Such wonderful clouds would save an immense amount of labor to our Western emigrants. As to the vales being so prolific; does the poet mean the same ones that he had just flooded at such a rate? Such quantities of water would of course destroy the crop.

After all, the subject is too serious for a smile. The blessed Master of Assemblies, requires praise infinitely more exalted than this. Rural scenes with their blessings, are too beautiful and too precious to be thus spoken of in our manuals of devotion.

The 104th psalm may in the next place be cited, as one full of incident; beautiful in the original, but defaced by the English poet. The first three stanzas are decent:

- 4 "As bright as flame, as swift as wind,  
His ministers heaven's palace fill,  
To have their sundry tasks assign'd,  
All proud to serve their Sovereign's will."

Surely the idea of *sundries* is not very poetical to modern ears, in connection with such exalted employment; and as to the angels being *proud* of their doings, it is needless to say that real humility constitutes the exaltation of heaven.

At v. 5, 6 and onward, we find some rather singular details. The *proud* mountains are *afraid* to lift their heads above the waters, till the latter run off in a *fright* and leave them. But it seems they soon begin to "creep" up "in secret tracks" and gush out from the mountain's side, whence they travel to the deep appointed to receive them. So far the matter is *plain*, though very quaintly told, and told somewhat at variance from scripture representation. But now for a wonder, the waves pluck up courage, leap their bounds and reclaim some of their lost hills, making islands of them as we suppose, of which the bible however, gives not the slightest intimation:

- 10 "Yet thence in smaller parties drawn,  
The sea recovers her lost hills;  
And starting springs from every lawn,  
Surprise the vales with pleasant rills."

But again,

- 11 "The field's tame beasts are thither led,  
Weary with labor faint with drought;  
And asses on wild mountains bred  
Have sense to find these currents out."

The last two lines are remarkable. If any one thinks odd of the sagacity of the long eared animals, he must recollect, that they are tame and not wild ones as the bible represents. It is the mountains only that have run wild; and this probably because the smaller parties of the sea have just been surrounding the hills. The trees, however are very beautiful; and the *pious* birds enjoy much *hospitality*.

- 16 3d line. "The mountain cedar looks as fair  
As those in *royal* gardens bred.

- 17 "Safe in the lofty cedar's arms,  
The wand'ers of the air may rest;  
The hospitable pine from harms  
Protects the stork her pious guest."

The foregoing extracts taken almost at random, must suffice us for the present. But Oh what poetry! What abuse of the meaning, spirit, and beauty of the sacred text. And then to think of such poetry in a manual of public and private devotion. Poetry to be sung in a distinct and impassioned manner for the public edification. No wonder there is so little taste for parochial psalmody and so much for the chants, and anthems, and services. The latter making no pretensions to versification, are displeasing to no one in point of diction or sentiment, which is more than can be said of the metrical psalms of the same volume.

We mean by the above remarks no disparagement to the service of Episcopaleans, as a whole. But if the Master of Assemblies is dishonored in the office of sacred praise, it matters not how or where: the abuse should be done away. Perhaps it will be yet seen that within our own Presbyterian denomination there is still many a beam to be cast out before we can see clearly to pull out the motes from the eyes of neighboring denominations. We now have to do simply with authors and manuals of devotional song. These of course are public property liable to public criticism. Our personal feelings are of the kindest character. The moral we wish to derive from such criticisms is simply this:—Devotional poetry all over Christendom is a fair subject

for reform. The honor of the great Head of the church is concerned in this matter ; and who can believe for a moment that he is indifferent as to the manner in which his praises are conducted among the assemblies of his people!

## THEORETICAL.

### HARMONY.

WE are now prepared to exhibit the promised specimen with its full analysis. The notes represented by the appoggiatures however, as will be shown in the sequel, are not regarded as integral parts of the harmony, but belong to some class of *accidental* chords, not yet explained.

#### DRESDEN.

6 7  
4

6 7  
4

D. C.



In the tune as thus arranged all the chords except at *d* are fundamental and in the direct position. The chords at *a* are tonic; those at *b* are dominant; and those at *c* are sub-dominant. The chords at *d* marked with 6—4 are second inversions of the tonic; and those at *e* marked with 7, to which 5—3 belong, (and might have been thus expressed,) are fundamental chords of the dominant seventh in the direct position. This last chord occurs twice. In the first instance the interval of the third is found in the second treble, that of the fifth is found in the air, and that of the seventh occurs in the tenor. In the second instance where the tenor is silent, the third is omitted, the fifth occurs in the second treble, and the seventh in the air. As to the dispersion of intervals at *a*, *b* and *c*, we leave the reader to his own observations, especially as a part of this specimen was examined in reference to this point in a preceding number.

The accidental chords already alluded to, but not explained, are represented by the small notes, but if otherwise written it would have been necessary to mark them with one exception, with a 4—2 which as will be recollected, is the proper signature of the third inversion of the fundamental seventh. The figures thus applied would have a new signification, because the bass and its octave are still upon the tonic and do not descend at all to the dominant note. This last circumstance determines the chords to belong to the class just mentioned.

The small note however, which has a flat attached to it would if otherwise written require a different signature, i. e.—*b* 7. When we come to speak of the subject of modulation, it will be shown that a tonic carrying a flat seventh, is by this means converted into the dominant of a new key, just four notes higher or (which is the same thing,) five notes lower in the staff. The chord F, A, C, *b* E as any one may discover by examination is precisely like that of C, E, G, *b* B. The former is the dominant seventh to the key of *b* B major, just as the latter is the governing note in the key of F major. In the case before us, however, the flattened note seems rather too transient to be regarded as belonging to a new fundamental arrangement, which is all we need say of it in the present connection.

There is another topic which may here find a partial illustration. We allude to the *relations* of chords, in regard to which some general ideas were formerly given, while speaking of the connections which exist between the three fundamental chords of the scale, whether major or minor. In the example before us, the chords at the references *a*, *c* and *e* are

related, in that the note C, is found in all of them : yet between the two chords *b* and *c* the relation is peculiarly strong as the fundamental chord is in both cases the dominant. The relation between the tonic and sub-dominant is formed by the note F, which is found in both chords at the references *a* and *c*. The dominant seventh which occurs in two instances above, is related to the sub-dominant, in the single fact that the dissonant note *b* B flat in the one case, is what constitutes the root in the other. Owing in part to this fact the dominant carrying its seventh has peculiar power. It represents in some measure, to the mind two chords at a time.

The subject of cadences might also here find an illustration ; and it is obvious to perceive that the succession as well as the relations of chords must be regulated by strict rules. But all these topics must be taken up in their regular order, as we find opportunity.

---

## MISCELLANEOUS.

For the Musical Magazine.

### A QUESTION ANSWERED.

MR. EDITOR:—I notice that an important question which has been twice proposed for discussion in your Magazine, remains unanswered. Possibly it has been deemed by some, a delicate one. Certainly it has some formidable prejudices to encounter, if it is to be established in the affirmative. Yet the musical fraternity are greatly interested in it ; and it seems probable that individuals who might take part in the discussion, are waiting for each other. So, with your kind permission I will break silence.

The question proposed is as follows: "Are not the duties of a choir of singers in a Christian church, sufficiently important and spiritual, to require constantly, a special and united preparation of voice and mind on the Sabbath itself, previous to the opening of public worship."

If this question were to be considered merely in its abstract form, without regard to its practical relations, there could be no need of discussion. The affirmative might at once be assumed. What part of the public exercises I would ask, is more deeply solemn and spiritual than

that of devotional singing purports to be? In its hortatory language it speaks (or should do so,) in the demonstration of the Spirit, like the messenger of God to guilty men. In its language of supplication, it pours forth holy breathings of soul, as in the act of humble prayer. In its meditative strains, it holds communion with the Father of Spirits, in relation to the glories of the unseen world. Its elevated ascriptions of praise are such as angels use in the sanctuary above.

The bible gives an importance to this subject which is but little realized. Language such as the Holy Ghost teacheth, is put into the mouth of the worshipper. This is to be spoken in song, distinctly, impressively, and from the heart. We are to sing in the Spirit, as well as with the understanding; the themes thus brought before the mind, are of all others the most eminent for their spirituality; and in reference to these we are required to exercise the most entire commitment of soul. When we say in our song, "Sinners turn, why will ye die"—our hearts are to melt in compassion for their dying souls. When we say

"Yet save a tremb'ling sinner, Lord,  
Whose hope still hov'ring round thy word  
Would light on some sweet promise there,  
Some sure support against despair."

our hearts are to breathe forth the tenderest contrition, mingled with the kindlings of believing confidence and filial love. When we say

"Oh how I love thy holy law,  
'Tis daily my delight."

it is expected of us to do as we profess. When we say

"Yes, I will be forever thine,  
Bought at the price of blood;"

it is required of us to speak the truth, and to act accordingly. When in the words which angels use, we sing—"Holy, holy, holy, Lord God of Sabaoth;" it is required of us to rise above the groveling things of time, holding hallowed converse with things invisible to the human eye. What solemn employment! Who is sufficient for these things?

But this is not all. The preacher may to a great extent, adapt his own language to his own state of mind; and then endeavor, as he reads forth or speaks at ease, to keep in the spirit of what he is saying, under the aid of the blessed Comforter. Yet he labors in a special manner to obtain

this blessing, previous to the exercise; or neglecting to do this, expects to be visited with barrenness. The person who leads us in social prayer takes great liberties in selection, both as to sentiments and expressions. In this he consults in some measure his own state of mind. He is careful to speak what he then feels, or then desires, or hopes, or expects to feel: yet even he must have previous preparation in private or he will scarcely be found to pray to his own comfort or to the general edification,

But the singer whose work is equally solemn, equally spiritual, has no such facilities in selection. In the multitude of instances he is taken by surprise. Words are pressed upon him, not unfrequently such as the preacher himself would shrink from, if he were to incorporate them in his form of supplications at the mercy seat. These he is to make his own, and his feelings must come directly to the work: and what is still more trying, he is to endeavor to speak fluently, and impressively, and consentaneously with others, in the difficult language of cultivated song. Does the singer then, need no special preparation of voice, of heart and mind upon the Sabbath, previous to his entering upon the solemn work assigned him? Is his task so easy as to need no facilities from appropriate practice? Is his heart such an exception from that of all other Christians, that the true spirit of exhortation, praise, and prayer will always flow spontaneously from his lips, without previous preparation and at a moment's warning? The supposition is preposterous. He has his full share of the infirmities of human nature: his heart like that of other men, is liable to become earthly, cold, dead, inactive. He has peculiar responsibilities, trials, difficulties, temptations, hindrances; and he is the last man to become truly animated, and interesting, and spiritual in his employment, while he continues to neglect the most obvious means of improvement, which are so indispensable in reference to the other exercises of the sanctuary. If only the nature, the importance and the difficulties of the employment then were rightly estimated, there could be no doubt as to the proper answer to the question before us. The humblest school boy could answer it. Every one would say that the singers ought to assemble for prayer, exhortation and rehearsal: and that they would be guilty before God for neglecting it, where it could be done with the least convenience and propriety.

But here, Mr. Editor, comes up a host of serious objections. All of them, of course are not sound ones; but some of the most formidable I shall endeavor to answer.

1. The thing is not *customary*.

• True : but if the measure be in itself a necessary one, what should prevent its adoption? Is it not better to deviate from the former course of management in this respect, than to continue to praise the Lord in an inefficient and heartless manner?

2. The practice proposed, would subject individuals and families to much inconvenience. In cities the house is often wanted for other purposes; nor could the singers always command the necessary time. In country villages, also, where there is a sparse population, families must be brought to church at the same hour and in the same conveyance.

But suppose even this to be granted: if, after all, the measure is a necessary one, we are bound to adopt it. Inconveniences are but trifles when an important object is before us. The devotees of a false religion, or the hypocritical professors of a true one, will often "compass sea and land to gain one proselyte;" and shall not the true friends of a pure gospel, whose daily business is self-denial, be willing to incur a little inconvenience in order to redeem the public praises of the sanctuary from the chilling influences of jargon and heartless formality?

3. The Sabbath is a day of rest, and quietness: and the task of the singers is already sufficient to produce much weariness and lassitude.

True, very true. But with a little preparatory labor, the singers would perform with far greater ease and comfort, and their minds would be much relieved, and assisted from above. The voices properly harmonised, and the tunes rendered familiar, the *labor* of execution would cease to be a task. The tune would in a sense take care of itself, while the mind would rise upward in delightful, holy contemplations. The measure proposed, then, would relieve our burthens, instead of adding to them.

4. The services of the singers are needed in the Sabbath school. If called to the adoption of the measure proposed, they must necessarily relinquish their classes; and this in the present state of things, would be an irreparable injury to the cause.

And suppose we grant this objection all the weight which its framers imagine it to possess: the case then will stand thus. Sabbath schools, instituted by man, are to take precedence to devotional song, instituted by God. Would any one say that such a position will answer? Far be it from me to depreciate the importance of Sabbath schools. They are precious institutions, destined, no doubt, to confer unspeakable blessings upon the church. But if it be so, that a divine institution must be virtually nullified for their support; I say let them be adandoned. The sacrifice to be made for their maintenance is unauthorised. It is like

robbery for burnt offerings. It is wrong in the sight of God. But the objection is fallacious. There should be a better division of labor. The majority of a church are idle; and this idleness can hardly be compensated by taking the singers from their appropriate labor, just because they are willing to work. Let these discharge their own responsibilities.

5. The measure can not be so necessary as the argument supposes. The singing is divinely appointed, and God is wont to bless his own institutions.

Yet let it be remembered that his institutions must not be undervalued or abused: and that if his blessings are to be obtained, they must be earnestly sought for, in the way of his appointment. They must be sought for by prayer and by appropriate effort. To suppose otherwise is virtually to suppose that one of the most hallowed exercises may be negligently performed without incurring guilt in the sight of the Searcher of hearts, which is not true. Common sense and Christian experience testify alike in this matter. In regard to every species of spiritual worship, there must be special preparation of heart; or we shall come into the divine presence as the horse rushes into the battle.

Let it not here be argued that the singers have sufficient preparation during the week. This preparation, as a thing by itself is of course needed. The art requires a great deal of practice. The minister spends most of his time during the week in preparing his sermons for the Sabbath; and he reads them and prays over them: Will it answer for him to simply deliver them on the Sabbath without further preparation? The man who leads in the prayer meeting or teaches in the Sunday school on the Sabbath, needs special preparation on that day, though he may have prayed much through the previous week. The principle here contemplated is a perfectly plain one, and not a moment's time need be devoted to it, in the present argument. Singers who go into the choir on the Sabbath without realizing their need of the divine blessing and endeavoring in a proper way to obtain, it will, in all probability be rewarded with barrenness.

6. But, singers in general do not realize their responsibilities. They sing as a matter of tasteful enjoyment. Multitudes of them are not pious. They do not in general seek that kind of preparation now in question; and if they were to meet, they would feel and act much as if they were at singing school. In the multitude of instances the meeting, if held, would hardly be a religious one: and if it were so in some cases of a better character; yet the meeting would be establishing a precedent which might be greatly abused, if not lead to profanations of the Sabbath.

This, after all is the most weighty objection which can be raised, because it is based on plain matters of fact; embracing inferences which seem to be the result of common observation. This objection met me at once, when the question at issue was proposed, as a very formidable one; and even now, unless it can be fully obviated, I see not what is to be done.

But let it be remembered I am not pleading for the establishment of a singing meeting, or a meeting for musical rehearsal. To this I object. I plead for nothing more nor less than a *religious* meeting. To encourage any other upon the Sabbath would be decidedly sinful. I would have a religious meeting or none at all. It should be a meeting for prayer and devout conversation interspersed with singing. The musical practice should not supersede the accustomed preparations of the week. It should have reference to the specific duties of the day. Let the clergyman furnish a list of hymns for the ensuing services; and let those become the basis of conversion, and prayer, and musical adaptation: and here let the exercises close. A meeting like this could do no harm; and the precedent thus established, would be a useful one, and one that might be safely followed.

And what if singers do misunderstand their duty, and disregard their peculiar obligations? What if they do not properly realize their need of the divine aid? The very measure now proposed is the one of all others the most likely to remove these evils. The light secularising spirit can hardly be maintained in the midst of holy conversation and earnest prayer. Let the experiment be tried. For one I am not afraid of the result. Let the meetings, by such resources as the church possess, under the divine blessing be made *holy* meetings, and there is no danger. The thing can be done. It has been done. And I will venture to say, it ought to be done. Let it be remembered by the singers, that if they are not guilty of solemn mockery, the vows of God are upon them; and they will one day be called to render up their final account.

JEDUTHAN.

---

#### ANECDOTE.

WE have often alluded to the kind assistance and co-operation of the worthy clergy in regard to the public praises of the sanctuary; and have as often intimated that there were painful examples of an opposite char-



acter, which were unspeakably injurious to the cause of devotional song. The following anecdote is so much in keeping with the general management of such men, that no one we presume, will think himself individually exposed by its publication. It is furnished by a pious teacher of great respectability; and may be relied on as literally true:

"Not long since, an appointment was made in a neighboring town for an Installation. Accordingly efforts were made by the society and Church, over whom the clergyman was to be installed to have the services appropriate and interesting.

The singers manifested much interest on the occasion, procured the assistance of a Teacher, selected their music and made every preparation in their power. The day for these services arrived. And as is common in country places, all, especially those from abroad came together to the church at the appointed hour, when it was made known to the Moderator by a respectful billet, containing the arrangement of the music, that the singers had prepared for the occasion, and should be gratified if their arrangement could be sustained. The billet was slightly examined by one or two clergymen, and thrown under foot as unworthy of their notice. Of course there was a disappointment in the choir. A messenger was then sent to the desk to arrange the matter, but returned without effecting it. Services commenced. The Preacher remarked that the singers would sing what they had selected. But this was too late. The arrangement was broken. What should be done. It was concluded to sing one of the pieces, which by the way, was not very appropriate in this part of the services. This roused the displeasure of the Moderator. There was no more singing till the services were concluded.

The Moderator then with a commanding voice called out "*Psalmody, with the Christian Doxology.*" Now came the pinch. The choir had learned a piece for the concluding service. To select any thing else then, they had no mind nor leisure. Accordingly they sang it: at the conclusion of which, the Moderator sternly cried out "*Christian Doxology in Common Metre,*" when the fact was, that they had just sung it in the metre of 7's and 8's. The singers yielded, and the congregation was dismissed by singing the Doxology in *Common Metre*, in the well known tune of Dundee."